



ILL: 43063626

Call Shelved by Title DateReq: 5/26/2008 Yes
Number: Date Rec: 5/27/2008 No
Location: Periodical Unit/Lower Fl Borrower: SWW Conditional
Maxcost: \$25.00IFM

Request Type: Source: FSISOILL LenderString: *EXN, TXN, EZC, WW9, IMV
OCLC Number: 3134351 Affiliation: Soline/SO6, LVIS

Staff Email: illwu@winthrop.edu(for articles);volkc@winthrop.edu or thomasa@winthrop.edu for staff

Billing Notes: Please include FEIN and ILL numbers on invoice FEIN 57-6001204

Title: The Lion and the unicorn.

Uniform
Title:

Author:

Edition: Imprint: [Baltimore, Md., etc., Johns Hopkins University Press, etc., 1977 9999

Article: Cohoon, "Transgressive Transformations: Representations of Maid Marian in Robin Hood Retellings"

Vol: 31 No.: 3 Pages: 209-231 Date: 20070901

Dissertation:

Verified: EBSCO:MLA International BibliographyWorldCat Availability: Alternate: The Johns Hopkins University Press, Journals Division, 2715 N. Charles St., Baltimore MD 21218-4319 Desc: v. Type: Serial, Internet Resource 0147-

Borrowing Soline/SO6, LVIS.
Notes:

ShipTo: ILL/Winthrop University/Dacus Library/824 Oakland Ave/Rock Hill, SC 29733

E-delivery
Addr: 803-323-3285

Ship Via: Ariel 192.203.180.197, Email, Fax or Library Rate

ShipVia: Ariel 192.203.18

Return To:

ILL/James White Library
Andrews University, 1400 Library Road
Berrien Springs, MI 49104-1450

Ship To:

ILL
Winthrop University
Dacus Library
824 Oakland Ave
Rock Hill, SC 29733



NeedBy: 6/25/2008

Borrower: SWW

ILL: 43063626 Lender: EXN

Req Date: 5/26/2008 OCLC #: 3134351

Patron: Koster, Jo

Author:

Title: The Lion and the unicorn.

Article: Cohoon, "Transgressive Transformations: Representations of Maid Marian in Robin Hood Retellings"

Vol: 31 No.: 3

Date: 20070901 Pages: 209-231

Verified: EBSCO:MLA International BibliographyWo

Maxcost: \$25.00IFM Due Date:

Lending Notes:

Bor Notes: Soline/SO6, LVIS.

versity's Lilly Library writes to inform us that this material is available on the Web at URL: <http://www.dlib.indiana.edu/collections/janejohnson>.

The editors would like to thank Heather Rounds who has patiently and helpfully worked with us at the Johns Hopkins University Press and who is moving on to a teaching job.

The upcoming issues for the journal include the following:

April 2008 South African Children's Literature

April 2009 Versatile Didacticism in the Long Eighteenth Century

April 2010 Children's Literature and Social Justice

We continue to seek topics for upcoming special issues.



Transgressive Transformations: Representations of Maid Marian in Robin Hood Retellings

Lorinda B. Cohoon

During the twentieth century, numerous children's and young adult variations of the Robin Hood legend were published, and many of these substantially expanded Maid Marian's role to explore textual and cultural constructions of young womanhood. Significantly, the production of the Maid Marian texts coincided with other "maiden" fascinations that emerged during the twentieth century. Two late twentieth-century figures connected to this interest are Princess Diana and Madonna. In their multiple public and private personas, both experiment with women's expressions of sexuality and draw attention to cultural obsessions with promiscuity and virginity. Similarly, literary Maid Marian figures in works by Carola Oman, Teresa Tomlinson, Robin McKinley, and Marcia Williams provide examples of playful experimentation with subject positions available to women. Each retelling registers changing gender- and class-based roles and comments on women's expressions of hetero and homoerotic desire. Using feminist and cultural analysis, this essay suggests that the novels and popular culture narratives about redefining women's roles and sexualities to gain social and economic power serve as "transgression" sites that both reinforce and test cultural and historical constructions of womanhood. In these transgressive permutations of womanhood, which harness the lasting interest in Robin Hood, a fascination arguably contained in the legend's subversive anti-authoritarian texts and subtexts, Maid Marian figures blur gender boundaries, expose class conflicts, and demonstrate women's significant participation in the symbolic economies, social structures, and sexualities of the court, town, and forest.

No matter what the expanded roles involve, Maid Marian variations always play with hierarchies—sometimes challenging them and at other

times reinforcing familiar orders of power. Gendered roles are disrupted, especially in versions when Marian shows more skill in jousting and archery than Robin. She successfully moves between the complex social orders of court and town life and the less rigid orders of the forest, challenging the patriarchal logic of the Robin-centered versions of the tale that have the merry men protecting the women. Some twentieth-century variations explore class hierarchies, depicting Robin and Marian coming from different social backgrounds.¹ The setting itself provides part of the play with hierarchies, especially when Marian's chastity is always juxtaposed with scenes and sites that would invite explorations of sexual desire.²

The substantive expansions of Marian's roles reflect social changes that have allowed women more autonomy and opportunity, but, significantly, Marian does not always play a revolutionary role. Frequently, Marian's appearance emphasizes conservative currents in the legend, sometimes mitigating cultural anxieties related to the potential homoeroticism of the all-male outlaw band. Still other versions challenge the heterosexist models found in so many children's versions of adult tales by providing the Marian figure with an all women's version of the forest clan, and, in effect, offering a lesbian feminist utopia as a counterpart to Robin's band of merry men. As a woman who is a Merry (m)an, Marian dons men's clothing and uses gender-bending performativity to display her skill at sports and feats conventionally reserved for men.³ With each challenge to and reinforcement of order, Marian's roles reveal the powerful pull toward law and illustrate the pressure that transgressive play and carnivalesque outlawry can place on structures of power that are oppressive and seemingly impossible to oppose.

Marian, the Transgressive, and the Carnivalesque

In their ability to turn expectations for the outlaw culture and the court culture "upside down," Marian's performative explorations of gender enhance and complicate the carnivalesque reversals that give the Robin Hood legend its power in both historical and contemporary variations. In "Drunk with the Cup of Liberty: Robin Hood, the Carnivalesque, and the Rhetoric of Violence in Early Modern England," Peter Stallybrass points out that "only in the high literary tradition, did Marion [sic] become a chaste damsel; in the popular tradition, she was a 'smurking wench' and 'none of those coy dames' . . . exchanging lewd jokes with the fool who accompanied her" (122-23). In her chaste and bawdy permutations, Marian is always disruptive; her contrast to the band of merry men places significant pressure on outlaw hierarchies that replicate the patriarchal

order of court and the town. Marian's disruptive, carnivalesque potential has been explored repeatedly during the course of the twentieth century in ways that reflect and negotiate ideologies of young womanhood that are passed on to younger readers.

Twentieth-century variations have made use of Marian's transgressive qualities to participate in and challenge constructions of young womanhood. Peter Stallybrass, M. M. Bakhtin, and Julia Kristeva have all discussed transgression and the carnivalesque in literature, asking whether moments of carnival, of the world being turned upside down, resist authority or serve merely to periodically release pent-up rebellion in order to restore order. Stallybrass suggests that one way to investigate the carnivalesque is to explore how the upheaval of carnival takes place through transgression. He then suggests a "morphology" that includes characteristics such as the use of profanity, or "transgression of the linguistic hierarchy," the breaking of bodily boundaries, emphasizing the genitals, the breasts, and other parts of the body (114). In his "morphology of the carnivalesque," Stallybrass also suggests that an understanding of transgression should include the "transgression of spatial barriers" and the "degradation of the sacred" (114). Following Bakhtin, Stallybrass suggests that literary scenes which focus on the "lower bodily stratum" provide examples of transgression (114). In her work on Bakhtin and carnival, Kristeva examines how both the language used to explore this lower half and the lower half itself come together in literature and art and can be located in "discourse [that] breaks through the laws of a language censored by grammar and semantics and, at the same time, is a social and political protest" (65). Rethinking Kristeva's position that carnivalesque discourse "breaks through . . . laws" and arguing that the linguistic aspects of the carnivalesque should be analyzed as a "set of rhetorical practices within the social," Stallybrass explains that "[c]arnivalesque meaning . . . is made and remade in the contested domain of social practices" (my emphasis, 114). Drawing on these provocative theories of the transgressive and the carnivalesque, my reading suggests that the Maid Marian variations produced for young adults during the twentieth century reveal the social and linguistic contestation for control and transgression of maidenhood. In these variants for young adults, the levels of transgressiveness, the obvious bawdiness, the explicit sexuality are muted, making those moments when "the lower half" reveals itself perhaps more carnivalesque because of the tension that works to both expose this half and to contain it. Between the illustrations and the narratives, young adult readers participate in the social and linguistic struggle for transgression and containment. At the same time, the parents' or librarians' sanction of these texts suggests that the muted carnivalesque in the Maid

Marian variations constitutes a recognition of and a struggle for power over young women's potential transgressions of boundaries of class, adult economies, including gendered task division, and sexuality.

Transgressive Antecedents in Historical Variations of Marian

Early versions of Marian, like the twentieth-century ones, also move through a variety of transformations. Of course, each transformation reflects the particular time and culture of its production. But historical versions read by the twentieth-century authors of the retellings do shape the new versions, providing insights into the Marian figures they construct. Significant to the twentieth-century versions I examine are the fifteenth and sixteenth century ballad permutations, "The Downfall of Robert, Earl of Huntington" and the "Death of Robert, Earl of Huntington" versions, written by Anthony Munday, and Ben Jonson's 1640 "The Sad Shepherd." Women writing in the twentieth century have drawn on these early examples of transgressive Marian figures to create Marian tales that continue to carnivalesquely challenge and reinforce hierarchies related to women's roles.

The carnivalesque in the early ballads addresses taboo and contradictory social and political issues. Some variations of the ballad Marian openly explore sexuality, and one playfully bawdy example can be found in "The Play of 'Robin Hood and the Friar,'" published circa 1560. Robin introduces a Marian figure to the friar: "And also here is a lady free: / I wyll geve her unto the, / And her chaplajn I the make, / To serve her for my sake" (214). The friar responds: "Here is an buckle duckle, / An inch above the buckle. / She is a trul [trollop] of trust, / To serve a frier at his lust, / A prycker, a prancer, a terer of sheses, / A wager of ballockes when other men slepes" (214). R. B. Dobson, a Robin Hood scholar who edits this collection of ballads, explains that the "'lady free' must be the Maid Marian of the May games and morris dances, in which she almost invariably partners Friar Tuck" (214). The "free lady," who here seems willing to "serve a frier at his lust," appears in scenes that depict May festivals and dances, but until the late twentieth century, few retellings for children and young adults make extensive use of these variations.

In his commentary about the responses authority figures made to the sexual wordplay of the ballads and early printed versions of the tales, R. B. Dobson notes that as changes in education and literacy took place during the sixteenth century, there were more references to the bawdiness of the Marian and Robin Hood tales being the basis for their popular appeal. "Alexander Barclay, a monk of Ely who made more allusions to the outlaw legend than any other author before the Reformation, recognized

the appeal of hearing 'some mery fit of Maide Marian, or els of Robin Hood' but had no doubt that these were 'fables', 'jests', and 'trifles', all 'ground of ribaudry'" (3). The humor and the "mery" bawdiness were all understood to be part of the appeal of the Robin Hood legends, and these same characteristics continue to contribute to their ongoing resonance with adult and young adult audiences, especially as recent variations give women more substantial roles.

The centrality of Marian to twentieth and twenty-first century retellings can be better understood by examining the other women who appear in the ballads. Characters named Marian appear infrequently in fifteenth and sixteenth-century ballads, but Robin often declares his allegiance to the virgin Mary, as he does in *A Gest of Robyn Hode*: "Robyn loved Oure dere Lady: / For dout of dydly synne / Wolde he never do compani harme / That any woman was in" (79). A few sources mention that Robin is particularly interested in Mary Magdalene as a saint. In the "Eighth Fyfte," Robin explains "I made a chapel in Bernysdale, / That seemly is to se, It is of Mary Magdeleyne. / And thereto wolde I be." (111). Mary Magdalene, who is a kind of sexual outlaw herself, becomes the focus of Robin's chapel. Other women who appear are townspeople who send helpful warnings to Robin or sweethearts of the outlaws, such as the woman who marries Allen a Dale. In later versions, these characters sometimes merge, creating Marian figures that are saintly and sexually provocative, loyal and loving, as well as skilled in outlaw strategies.

The bawdy maids and helpful goodwives of the ballads contrast with the Marian figures in plays by Anthony Munday and Ben Jonson. Munday's "Robert, Earl of Huntington" creates an upper class Robin (Robert), and his class status in this version makes it possible for him to court Marian, who throughout the play is sometimes called Matilda. The opening notes Robin's aristocratic antecedents: "This youth that leads yon virgin by the hand / (as doth the sun the morning richly clad) / Is our Earl Robert, or your Robin Hood, / That in those days, was Earl of Huntington" (13). Many markers of the transgressive, including the inversions of class hierarchies, the use of disguise, the confusion over names and identities, appear in this variation. Munday shows a dangerously jealous Queen Elinor struggling with Marian / Matilda for Robin's favor and also emphasizes Marian's virginity, especially after she flees with Robin to the Greenwood. Robin tells Marian's father, who visits the forest in disguise, "Why, she is called Maid Marian, honest friend, Because she lives a spotless maiden life: And shall, till Robin's outlaw life have end, That he may lawfully take her to wife" (57). As Munday's does, many twentieth-century variations return to Marian's "spotless" virgin state, either disrupting it by making

her relationship with Robin explicitly sexual, or by having her live in an alternate version of Sherwood that is made up of women.⁴

Ben Jonson's "The Sad Shepherd" does not dwell at length on Marian's virginity, but instead depicts dangerous and powerful women—a witch named Maudlin and her daughter Douce. Marian appears and is described as Robin's "lady" and "the mistress" (275).⁵ Like many versions of the outlaw tale, Jonson's play focuses on disguise, and the power of the women is made more complete with a magic "broidered belt" and trickery. Maudlin has powers of transformation and takes Marian's form to torment Robin: "This can your mother do, my dainty Douce / : Take any shape upon her, and delude / The senses best acquainted with their owners!" (291). Jonson's Marian, while not evil, is strong-willed and unafraid to exchange bawdy witticisms with Robin. When Marian tells Robin he is a wanton, Robin replies, "One, I do confess. I wanted till you came; but now I have you I'll grow to your embraces, till two souls. Distilled into kisses through our lips. Do make one spirit of love" (287). Jonson's powerful women have influenced twentieth-century variations, especially those that experiment with the performative aspects of gender and those that make Marian an active participant in the outlaw culture.

Maid Marian and Twentieth-Century Popular Culture

The depth and breadth of ongoing interest in historical versions of Marian can be linked to attitudes toward women's sexuality found in contemporary popular culture. During the late twentieth century, popular culture figures have been frequently connected to "maidenhood" or virginity. Princess Diana, for example, was constructed as a "chaste damsel," during the 1980s and 1990s, while Madonna was characterized as purposefully provocative, more in line with the "smurking wench" characterizations of Marian. Diana's wedding to Prince Charles, heir to the throne of England, made international headlines in the early 1980s. Diana's youthfulness—she was only nineteen years old—and her virginity became part of the "story" that enhanced the public parts of this royal wedding. Newspaper narratives characterized Diana as a figure who would bridge the gap between the royal family and the "common" public.⁶ Diana taught kindergarten before her marriage, and after her marriage, she maintained a much closer physical contact with her royal subjects than did other members of the family. From the beginning Diana thwarted traditions, and it seems that part of Diana's struggle with members of the royal family had to do with her desire to have a clearly defined professional function and an important place within the family. She resisted moving from the role of inexperienced

virgin to that of the "angel of the house"/castle, and instead prostituted herself publicly for public causes such as the fight against HIV/AIDS and the removal of landmines.

When Diana separated from Charles, the dissolution of the marriage caused shock, partly because the public had bought so wholeheartedly into the story of "Shy Di," the virgin who had been selected by a powerful prince to become royalty. A "fairy tale" romance had been tested and found incapable of withstanding the complexities of late twentieth-century culture's double standards on sexual freedom and women's autonomy. Diana's role as a "maiden" made it nearly impossible for her to successfully move between her desires for social activism and personally fulfilling relationships without facing punishment from her family and others. When Diana chose to direct herself, to become a royal outlaw, the court was outraged, but the common public was interested in her story. Reading Diana as a modern-day participant in a Robin Hood variation, it might be argued that Diana refused to be the Marian of the court and left the castle to pursue her own interests and outlawed desires in the freer, more dangerous, forest of the larger world.

While Diana's story played out in both public and private arenas, another woman was building an international reputation for her performance-based commentaries on virginity and women's roles in society. Self-named Madonna drew attention to women's expressions of sexuality with songs titled "Like a Virgin" and "Lucky Star." Dressed in white lace bustiers accessorized with large crucifixes, Madonna invoked in name and costume the virgin Mary, and exposed the fallacy of the dichotomy of the whore and the virgin. Writing about her observations of Madonna during her adolescence in Puerto Rico, Carmen R. Lugo-Lugo notes that for her, Madonna became an icon of rebellion against fixed roles for women: "This rebellion was about questioning traditional roles and beliefs in a society where traditional roles and beliefs were set in stone" (118). As she questions traditional roles, Madonna combines the disguises and accessories connected to the virgins, brides, and whores in ways that are similar to Maid Marian's use of disguise to destabilize subject positions (as she does when she becomes a lad by trading her skirts for hose. The bawdy and witch variations of Marian perhaps come closest to Madonna's experiments with "playing the maiden," but the witch's unpredictability can also be seen in Princess Diana's ability to shift and change her roles, depending on her needs and interests. Public commentaries on Madonna's performances reflected outrage and also intense interest, and fascinations with Madonna's explorations of women's sexuality have lasted over twenty years. Madonna's bold, confrontational style celebrates the power of the

"summing wealth" and the "lusty Morris maid"—both variations of Maid Marian. Twentieth-century literary and cultural forums have focused on women who challenge boundaries of gender and sexuality and expand cultural and economic roles, but frequently these interests mask desires to contain those aspects of womanhood that most defy convention. The Maid Marian variations found in literature then reflect both the fascinations and also the impulses to control; these conflicting tensions are also part of popular culture permutations of "maiden" stories.

Maid Marian Variations in the Twentieth Century

The history of Maid Marian's antecedents is quite complex, and details from the early ballads and plays continue to influence later versions; the twentieth-century variations discussed in this study also intersect with popular culture discussions of maidenhood and virginity. In twentieth-century retellings of the Robin Hood legend, especially those written for young readers, Marian's character is usually drawn from the upper class Marian represented in Anthony Munday's "Death of Robert, Earl of Huntington." Carola Oman's *Robin Hood: Prince of the Outlaws*, which was first published in England in 1937 and reissued in the 1950s, follows this version. There are other permutations of the Marian role, as seen in Theresa Tomlinson's *The Forester's Wife*, which merges Munday's Marian with the Marian and Maudlin characters in Ben Jonson's "The Sad Shepherd" and also uses qualities of the good wife/witch found in Tennyson's *The Foresters*. In *The Outlaws of Sherwood*, Robin McKinley weakens Robin and gives Marian powerful physical and intellectual roles in the band of outlaws. In *The Adventures of Robin Hood*, Marcia Williams creates a picturebook version of the ballads that uses comic book strip art to provide burlesque commentary on familiar Robin Hood scenes. In all of these versions, Marian's transformations give her a carnivalesque power; however, closer examination of the carnivalesque nature of Maid Marian's transformations reveals conflicting conservative and progressive tensions in the retellings of this old legend. These suggest ongoing cultural ambivalences about representations of young womanhood in revisions of legends as well as in popular arenas.

In each Robin Hood retelling, introductions or editorial remarks frequently mention the legend's potential depiction of "real" characters from history, drawing attention to changes or additions to previous versions. Many of the retellings give Marian more power than she has in the legends; they also discuss the material circumstances of outlawry—the physical hardships of hunting and gathering and the dangers of challenging the

court. In their retellings, women writers have been concerned with the possibilities of whether and how these versions of Marian can retain and extend the power of the legend, which in turn links to the potential "historical reality" of parts of the tale. As writers expand Marian's role, they also explore women's positions in the tales that have captured the imaginations of listeners and readers for centuries.

Marian in Oman's Robin Hood: The Prince of Outlaws

In the preface to her 1937 retelling of Robin Hood, Carola Oman addresses the problems of retelling the Robin Hood myth "realistically." She gives an informative account of her search through Robin Hood texts to look for "real people who lived in England in Robin Hood's days," explaining that "most scholars who have studied the facts have decided that Robin Hood cannot be seriously considered as an historical character" (ix). Oman concludes that her version should be just that—her version. Resisting the impulse to narrow the scope of her text by following a particular version, she mixes versions and draws on favorite scenes as a feminist exercise of her own authorial agency. Oman's construction of her own Marian at a time when there was rising nationalism and fascism at work in not just Germany and Italy but also in England and the United States provides a powerful counterpoint to widespread cultural embrace in the 1930s of all things original and national. In part, Oman's comments on her choice to author her tale draws attention to the lack of a patriarchal "original" or "authoritative" version; her refusal to follow a particular source gives her freedom to respond to the many variations of the same text and to create a physically powerful Marian who does not need Robin's protection.

Despite what I read as Oman's feminist claiming of the authority to write her own version, women and specifically Marian are treated as periphery characters in *Robin Hood: The Prince of the Outlaws*. This marginalization can be linked to women's cultural roles in the 1930s—even though women had the vote in both the United States and Britain, many women were still not given opportunities to study at colleges and universities or to participate in politics. The socialist movement in both the United States and Britain offered women some voice, and the growth of this party of the people surely resonates in Oman's text. In the aftermath of the cultural rebellions of the 1920s, women who had experienced sexual freedom in their teens and twenties faced the requirements and responsibilities of marriage and family in the 1930s. This is mirrored in Oman's text when Marian helps Robin to "settle down" after she herself has experimented with both outlaw and court culture. After appearing in an early episode,

Marian reappears late in the story to marry Robin after he has been changed by his time in the king's court.

The early Marian episodes in Oman's tale are the most rebellious, but they seem relatively tame compared with both earlier ballad and later novel versions. Without a trace of a relationship to the "Justy morris maid" version of Marian, Oman's Marian is an orphaned "lady" living with her uncle. She runs away when she learns her uncle has plans to marry her to one of the king's companions. Oman's depiction of Marian's escape from her uncle gives significant attention to Marian's class status. For example, Marian's disguise is not a page's outfit, as it is in some of the Robin Hood versions, but knight's armor. Because of its association with nobility, Marian's knighthood draws out Robin's anger against the wealthy, and Marian proves her bravery by fighting Robin when they meet in the woods. Marian explains her decision to run to the woods:

I chucked up a penny, to see whether I should go take the veil at the nunnery in the south, or adventure myself in search of the only man in this world in whom I can put trust. The coin fell for the outlaw. (166-77)

This Marian belongs to the gentry, much like the Matilda/Marian of "The Death of Robert Earl of Huntington," but she has characteristics other than the traits of "virtue, chastity, and innocence," which Munday ascribes to Marian (63).⁷ She is bold, asking Robin to marry her almost as soon as they meet: "Will you wed me now, sweet Robin?" (177). As she asks this question, she takes off her helmet: "She shook her long hair out of her helmet, and it fell to her knees like a mantle" (177). She is described as having "red-gold locks all braided out of sight under a stiff coil of gauze" (212). This color falls between the dark hair of the court-based Normans and the light hair of the peasant Saxons, suggesting a liminal class status. Robin does not guess Marian's identity during his fight with her, and she proves her physical power before removing her disguise. Marian's mantle of hair emphasizes her sexual power and gendered authority, and while Robin Hood refuses Marian's proposal, her removal of her disguise compels him to notice her beauty. Marian employs the leverage her beauty gives her to gain admittance to Robin Hood's band. By the end of the novel, Robin agrees to marry her, and in the meantime, she enjoys her freedom as an outlaw.

As it emphasizes the carnivalesque nature of Marian's disguises, Oman's text also plays with Marian's association with the month of May to highlight Marian's unwilliness and her ability to turn existing orders upside down. May Day (May 1) is Marian's birthday. In the text, Marian proposes that

she and Robin be married in May: "I know it is not held a lucky month for maids . . . but I have ever held it better to be bold than lucky" (182). Robin and Marian *are* married—but they "[take] no harm of having been wedded in May" (235). As Stallybrass notes, May represents a month in which gendered hierarchies are inverted: "In ancient Rome, May had been Flora's month, when women were supposedly most powerful, and proverbially a May wife would rule over her husband" (123). In Oman's version, Robin and Marian resist cultural conventions about May and reveal in it as a month that characterizes their relationship. Marian defies negative beliefs about May and uses them, carnivalesquely, to her advantage.

Marian's marriage in May provides one example of multiple actions that flaunt societal conventions. Unlike Munday's Marian, she shows no signs of longing for the enclosure of the convent or of enjoying the domestic arts of cooking or sewing. Instead, she participates in the same activities as the other outlaws: "every moment she could spend out of doors, fencing, drawing the longbow, and even essaying to play at single staff. She rode cross-saddle, like a young lord . . ." (180). In this version, Marian has free range of the woods and considerable skill in surviving outdoors. Illustrations of Marian draw attention to her boldness and her physical strength. In one, she stands with her legs wide apart and her bow strung, an active outlaw. Toward the end of the text, Marian's physical expressions become more conventionally ladylike; she travels to London to become a member of the king's court because she knows winter is coming. Thus, in this retelling, Marian draws on and resists the roles of chaste maiden and bawdy peasant wench to transform herself into a bold outlaw with the power to achieve goals and to successfully move between court and forest.

Significantly, Oman's Marian displays a boldness that compromises between chasteness and bawdiness. Many scholars who have examined the history of the Robin Hood legend have noted that in the retellings, there are varying degrees in bawdiness. Robin Hood studies suggest that it is in the responses to this bawdiness or chasteness that readers of Robin Hood can better understand the historical contexts of the changing legends. In "The Three Personalities of Robin Hood," for example, James M. Davis claims the bawdiness of earlier versions has begun to be filtered out: "the lustiness of the Friar has been shifted to his gluttony, and Marian has become the chivalric, pure lady" (58). J. C. Holt discusses sexuality in the ballads, writing that apart from the sheriff's wife in *The Potter*, "there is no sex and no family" (37). The assessments made by Davis and Holt do not fit with the openness about heterosexual desire in Oman's *Robin Hood*. While sex is not explicit, when Marian asks Robin to wed her, she expresses her sexual desires. She uses her attractiveness

as a sexual currency in struggles for power, and her control over sexual expressions is part of why this Marian's gender does not hold her captive. She moves freely through the woods, enjoying the life that she makes for herself there and excelling at many areas of outlawry, even those usually reserved for the merry men.

As seen in Oman's retelling and in other variations, historically Robin Hood legends have both explored and avoided sexuality. In "The Hero's Woods: Pyle's *Robin Hood* and the Female Reader," Jill P. May discusses asexuality in Howard Pyle's text, seeing elements of the "erotic innocence" that Northrop Frye finds in "all male romanticized scenes of fair play and perpetual youth" (199). May responds to Pyle's version because there is no chaste, domesticated Maid Marian present with whom she is forced to identify. Judith Fetterley's theories of ways in which women become resisting readers enrich May's argument that the asexuality of Pyle's *Robin Hood* creates an important reading scene for girl readers. Fetterley argues that when women are positioned by what is seen as canonical to believe that the only "good" literature is literature that focuses solely on men, they struggle to locate positive subject positions for themselves as readers. One response to the lack of substantive roles in literature for children or for adults then is to embrace narratives that focus on homosocial relationships; by choosing such narratives, young women resist reading texts with limiting representations of women. It could be argued that this is part of the pleasurable "erotic innocence" that May finds in her readings of Pyle's *Robin Hood*.

When women play more significant roles, as they do in sections of Oman's text, readers can find pleasure in the relationships that occur apart from the rest of society as both the men and the women of the forest resist traditional categories of femininity and masculinity. Judith Halberstam's theories of female masculinity offer another interpretive possibility—that of reading Robin Hood's merry band of men as butch—with Marian as the one femme contrast to their varying degrees of female masculinity. But, Oman's Marian can also be read as exploring aspects of female masculinity, for example when she dresses like the other men, demonstrates her skill with the bow and the staff, and refuses to be confined to domestic duties. Other versions also play with Marian's female masculinity, offering her more opportunities to perform butch roles for the benefit of the merry band of men and for herself.

Marian in The Forestwife

In a retelling published decades after Oman's, Theresa Tomlinson creates a transgressive Marian in *The Forestwife* (1993). Tomlinson's Marian

is a witch, a healer who has a power in the forest that is different from what she has in the courts. She taps into the resources of the forest to gain safety and prosperity for herself. She follows natural and supernatural laws instead of the patriarchal laws of the outlaws or the court.

Just as many other retellers have done, in the forward to this text, Tomlinson also explains her need to revise the legend for herself.

My obsession with the People's Hero was revived when my youngest son became addicted to bows and arrows, and *Robin Hood, Prince of Thieves* brought new enthusiasm for the stories of Robin Hood. I was pleased that the film gave us a tougher version of Marian—and introduced a wonderful new character in Annie, Little John's wife. I thought that the idea of whole families living in the forest could be taken further. Gradually an idea emerged for a book that would be much more of a Maid Marian story. (n.p.)

Although her book is inspired by her son's interest in outlaw weapons, Tomlinson's revision challenges the men's only world that many versions of the legend construct. She decides to tell "more of a Maid Marian story," focusing on developing a character that is almost always secondary to "the prince of thieves." In Tomlinson's text, Marian is at first named Mary de Holt, and as in Oman's version, the Marian character is introduced when she runs away from an uncle to escape marriage to an older man. Tomlinson's Marian does not join the outlaw band, but establishes her own place in the forest where she lives as a witch and healer. Marian develops a relationship with Robert (not Robin), but she maintains her freedom by refusing to marry him. In contrast to other versions, this text marginalizes Robert/Robin, insisting that Maid Marian's role is interesting and significant enough to warrant sustained attention.

This variation references previous versions and plays with the strengths and weaknesses of older variations, conflating characters and combining plot events. This book takes the character of Marian who is found in Ben Jonson's *The Sad Shepherd* and merges her character with Maudlin and with Douce, Maudlin's daughter. R. B. Dobson notes that

The Sad Shepherd is Jonson's only essay in the genre of pastoral drama, an attempt to produce an idealized English shepherd world comparable to those of Greece and Sicily. Jonson's combination of rustic characters in the persons of Robin Hood and his men with (a) shepherds and shepherdesses, and (b) supernatural figures such as the witch Maudlin, her son Lorel, and her daughter Douce, is a genuinely original *tour de force*. (231)

Tomlinson's version, like Jonson's, combines the power of the supernatural and the pastoral and offers the women characters opportunities to transgress established boundaries in the areas of sexuality and family life.

In *The Forestwife*, older women, instead of men, pass on inheritances and wisdom, and this is demonstrated through Marian's relationship with

her mentor and nurse, Agnes. Both of their identities are transformed when they enter the forest. In a reversal of their previous power relationships, Mary becomes Marian, Agnes's apprentice, and Agnes is suddenly full of plans and strategies to survive successfully.

In clear demonstrations of her power, Agnes leads Marian through a number of transformations. Agnes says: "I shall give you a new name for a new life. You are Mary de Holt no longer. I shall call you Marian, for you are the beautiful Green lady of the woods" (35). Along with the new name, Marian's public appearance changes significantly when Agnes strips the more aristocratic fur from her cloak and dyes it forest green: "She set Mary to unpick the fur trimmings on the fine hooded purple cloak. Agnes boiled the leaves in the biggest pot and plunged the cloak into it to pick up the dyes" (34). Her newly dyed cloak emphasizes the Saxon aspects of Marian's physical appearance: "The soft, foresty green that the plants had given looked well with the healthy pink of her cheeks and the dark gold of her hair" (35). With the fur removed and the green dye added, the cloak allows Marian to blend into her forest surroundings, and it is more difficult to identify her with any specific class. It also camouflages her, adding to her new witch/green lady identity and connecting her powerfully to her environment. When Marian dons her new clothes, she removes her upper class identity and gives up old prejudices. Without Agnes's guidance, Marian would have remained trapped in her old existence, but her willingness to work with Agnes helps Marian to make a new life for herself.

Other women in this text also undergo symbolic transformations, some of which are conveyed through changes in clothes and accessories. Agnes, for example, adds to her power by taking the belt from the former owner when she dies and thus becomes the new Forestwife. This idea that costumes or portions of costumes can proffer power plays a part in older versions of Robin Hood and in the modern retellings. There are similar descriptions of the belt found in both "The Sad Shepherd" and also *The Forestwife*. In "The Sad Shepherd," the girdle is assigned supernatural powers: "A Gypsy lady, and a right belame, / Wrought it by moonshine for me, and starlight, / Upo' your grammam's grave, that very night / We earthed her in the shades, when our dame Hecate / Made it her gang-night over the kirkyard . . ." (294). The moonlight creation and the association with Hecate evoke magic and danger. Since Jonson's play is unfinished, the belt's use remains mysterious, but Tomlinson takes Jonson's idea and imaginatively develops it to signal Marian's new power in the forest and her freedom from her uncle and her past.

In *The Forestwife*, the girdle is described as a "beautiful thing, not like a wealthy lady's ornament, but intricately woven and rich with the forest

dyes of madder, blackberry, sorrel, and marigold" (33). The belt plays an important role in establishing the linked subject positions of wife, healer, and keeper of the peace of the forest. After Agnes dies, Marian makes a conscious decision to put on the belt to become the Forestwife. Like heroes who prepare for a quest by girding themselves with armor, Marian reveals her choices for the future by donning a magical belt.

Tomlinson's version explores the ways women can exploit stereotypes to their own advantages. In order to keep themselves safe, Agnes and Marian cultivate evil reputations, since witches are feared for their potential abilities to do harm. The evil reputation allows Marian some autonomy and also keeps outside forces at a safe distance. "The Death of Robert, Earl of Huntington" also puts the blame on the evil deeds of witches as seen when Robin goes to a witch's house and loses his power. Tomlinson shifts this detail, giving the Forestwife healing powers that aid Robin when the need arises. Tomlinson appropriates elements of both Maudlin's dimble in Jonson's "The Sad Shepherd" and the hut of the good witch in *The Foresters*, to create a space for an even more powerful Marian, who controls her own property and reputation, while excelling at her chosen profession and refusing to submit to the institution of marriage.

Marian excels at healing and Robin at archery skills: "He showed her how to take her stance and how to hold the bow. She felt awkward and clumsy, with half a mind to tell him not to waste his time" (122). Tomlinson depicts a balanced partnership that develops through the mutual exchange; a respect for individual skills plays a part in the couple's exploration of their sexual desires. It is Marian who initiates a sexual relationship when Robin is ill: "She could not make the sick man any warmer, or could she? She wrapped her legs around his witching body and closed her eyes" (144). Robin's health improves, and the two spend the winter together. Marian refuses to marry, telling Robin that she is married to the forest. Her choice declaratively states that her individual identity is not going to be totally bound up with his. She does, however, agree to meet him every May Day to dance with him.

As it shapes an outlaw world with opportunities for intimate relationships outside the band, *The Forestwife* also depicts domestic scenes related to clothing, food, and shelter in more detail than other versions. Outlawry is not the main focus, and the text shows hardships of winter, hunger, and sickness. The emphasis on the day-to-day details open up narrative space for *The Forestwife* to transgress previously established boundaries in the areas of witchcraft, religion, and sexuality; other versions hint at these areas of life and culture but do not make them a central focus. In many ways, this text challenges the merry, carefree state of outlaw life

most shows that any gathering of humans, whether in a town or in a forest, will never be completely free of laws, but will be full of difficulties and human engagements. This acknowledgment of the laws of outlaw life in a text that celebrates so many aspects of the greenwood is perhaps the most transgressive aspect of this retelling. Because of this exposure of the structure of the laws of the forest, young adult readers cannot simply follow the outlaws into the forest but must contemplate how legal structures and social frameworks of power operate everywhere.

Marian in McKinley's The Outlaws of Sherwood

Another Robin retelling for young adult readers that transgresses boundaries of gender, especially those gender conventions that emphasize women's need for protection by powerful men, is Robin McKinley's *The Outlaws of Sherwood*. In *Robin Hood: A Complete Study of the English Outlaw*, Stephen Knight characterizes McKinley's book as "a straight retelling" (251). While it does retain many of the familiar characters and plot events, McKinley's Marian is perhaps not as "straight" as Knight imagines. In this version, Marian is intellectually and physically superior to Robin, constructing the legend for the benefit of the band and the people. McKinley discusses her text's challenge to the ideology of authorship in her "Afterword":

I grew up with Howard Pyle's *Robin Hood* and with Alfred Noyes' *A Song of Sherwood*. But I was slow to recognize the significance of authors, and that therefore Pyle's was a particular version of the tale rather than the tale itself in some absolute sense. (281)

When McKinley creates her own version, she constructs a Marian who understands the outlaw's power and appeal, especially the appeal of disrupting and effecting change in the ordered world of the court. *The Outlaws of Sherwood* becomes a narrative within a narrative as Marian, who is the only member of the band with any talent for archery, uses the power of story to invent Robin Hood; she carefully crafts the leader/outlaw she believes the people of England need.

The differences between Marian and Robin in McKinley's text showcase the contrasts of the court and forest culture. The court methods involve planning and plotting, and Marian, as the brains behind this outlaw band, demonstrates her familiarity with the court's methods of gaining dominance. She talks Robin, a famous archer's son, into constructing himself as an outlaw:

It would be an easy thing to put it about that the trouble you're in comes of being your father's son; that the lying Normans can't bear an honest

Saxon around them long—and it's the truth, too. So if word goes round that Robin, son of Robert Longbow, is—is living free—well, I think a few hardy like-minded folk might wish to join him. (18)

Reluctantly, Robin agrees to this plan despite the fact that he has no great archery skills: "He was not a bad archer, but his father had been a splendid one, and he was his father's only child" (1). Robin's skill is as a fletcher; he makes the arrows for the other members of the band. It is Marian who constructs the outlaw, developing skills for disguise and archery.

McKinley's version significantly subverts Robin's traditional talents, making Marian the best archer:

Marian had a good chance of winning . . . They might not like it when she proved to be a girl, but no one would notice in the crowd when the three of them signed up together, for she would be wearing boy's clothes, with her hair up under a hat; and after she won, Robin didn't think they'd deny her the prize. (5)

With their complementary skills, Marian and Robin are twinned in several episodes, and their pairings draw attention to the complex representations of gender in this text. In many scenes, for example, Marian steps in to provide expertise not conventionally associated with her gender when Robin is unable to compete a challenge on his own. When Robin's weaknesses with archery threaten the safety and reputation of the outlaws, Marian uses her own bow to keep the image of the outlaw intact, becoming Robin for the golden arrow contest at the text's climax. Robin, meanwhile, has to train new members of the band in the art of the longbow, and as a result of training others, eventually, he becomes a better archer. This is a reversal of the scene that we find in Tomlinson when Robin helps Marian to improve at archery and other forest skills. Robin and Marian can successfully disguise themselves as each other, and there are no rules that prescribe which physical skills should come more easily to Robin and social graces more readily to Marian. Their easy interchange of subject positions foregrounds the contradictions inherent in assumptions about the skills and roles so frequently associated with gender.

In addition to drawing attention to the tenuousness and performative nature of gender, McKinley's Marian uses narrative to test power and the sources of its construction. McKinley's Marian has intellectual superiority as well as the skill in archery that will back up the outlaw fame. She only needs Robin as a figurehead. Plot details draw attention to the idea that Robin does almost nothing and is actually more like some versions of Marian in that his movements are confined to the more domestic space of the camp. He spends his time helping poor villagers and outlaws find food and shelter, exhibiting a charitable streak that moves him far away from

the Robin who kills hundreds of Nottingham guards and slices off Guy of Gisbourne's nose. As her strengths make use of and marginalize Robin, McKinley's Marian carves out an outlaw space for herself to develop her ingenuity and physical self-sufficiency.

Marian in Marcia Williams's The Adventures of Robin Hood

While McKinley's text takes characteristics that have been most admired in Robin and assigns them to Marian, Marcia Williams's picturebook, *The Adventures of Robin Hood*, is based on the ballads and embraces the bawdy and humorous side of Marian's character. Williams' Marian embraces the power humor has to overturn cultural conventions. Like Oman, Tomlinson, and McKinley, Williams explains her need to recreate the Robin Hood legend: "my son was, and still is, a Robin Hood fanatic. It is a wonderful story with a lot of relevance today" (n.p.). To explore this "relevance," Williams uses transgressive methods in her choice of media, her format, and in her representation of Marian. The text becomes a celebration of the most unruly aspects of the Robin Hood ballads.

As demonstrated by Howard Pyle's illustrations in *The Merry Adventures of Robin Hood* and N. C. Wyeth's illustrations for Paul Creswick's version of the legend, the images provided in a particular retelling can shape the characterizations as much as the text can. This is true of Williams's illustrations, which are drawn in watercolor and pencil. The blurred, muted shades produced by the watercolor technique evoke the instability of the ballads themselves. The pencil outlines that enhance the watercolor shapes are wobbly, and boundaries often blur together. In one scene, Robin's feet appear to melt into the grass. The amorphous qualities of the media reflect the transgressiveness of the Robin Hood legend itself.

Williams uses a comic book format with pictures and text in the boxes, and an exterior narrative running under each frame. The characters have lines inside the picture frames; the script of these lines looks much like handwriting. The more sedate, conventional narrative, placed under the images, is a more formal font. The formal text for "Marian Arrives in Sherwood" reads: "So Marian, who had proved herself to be a skilled fighter, joined the merry outlaws and shared all their adventures." This rather bland statement contrasts with cartoon commentary about how women might change the structure of the band. Within the frame Robin states: "We'll have to call ourselves a band of merry persons now" (n.p.). Little John counters: "Merry men had such a fine ring to it" (n.p.). In a corner, another outlaw says: "The more women, the merrier persons we'll be, I reckon" (n.p.). This witty byplay recalls some of the bawdiness of

the ballads, especially the comment that women will make everyone merrier. This picturebook's comic book style and its lack of pagination can be compared with the loose, incomplete structure of the ballads, a structure that allows for ambiguity and irony.

The depiction of the characters also seems to coincide with the playfully carnivalesque tone of this variation's design. Marian is stout and homely instead of ethereal, becoming a broad, earthy revision of the Morris Maid of the ballads. In the picturebook art, this Robin does not seem to mind this Marian's lack of courtly refinement. Her red hair, freckles, and turned up nose enhance her exuberant unruliness.

Williams's Marian exudes a playful sexuality and feistiness. Upon meeting Robin, she cuts his cheek, in a scene similar to the defacing of Guy. Robin identifies himself and the two embrace. Here, the caption reads "The two friends linked arms in delight, only now realizing how lonely they had been" (n.p.). Within the frame, they are kissing, and Marian flies about four feet off the ground. The frame Marian says "Yes!" in a verbal and physical affirmation of her own sexual desires. This scene's paradoxical mixture of the passionate and the comic provides a carnivalesque tension that complicates this lighthearted retelling of the ballads.

In another transgressive motif sometimes found in the ballads and in the May games, Marian rides backwards on a horse across the endpapers. The ride backwards is part of the charivari, a form of public social condemnation or ridicule; this representation of the charivari is significant in a text that focuses on a Marian who resists the rules of the court and embraces the disorder of the carnival. SALLYBRASS notes that the traditional charivari punishes women who defy patriarchal laws; in one example, "an 'incontinent' widow [loses] her rights to free bench (which entitled her to the possession of a portion of her deceased husband's lands during her life), unless she [rides] backwards upon a black ram" (118). The charivari is supposed to be a public form of punishment, but Robin Hood legends subvert this purpose in depictions that seem to revel in the spectacle of the punishment. The foregrounding of this carnivalesque image of Marian is subversive in that it emphasizes her independence from Robin. She faces away from him, ready to shoot arrows at the Sheriff of Nottingham. Elevated on the horse and away from the shelter of the greenwood, she smiles in a confident, self-assured way. This picture is definitely sexualized, partly because Marian is not a demure princess on a white horse. Robin and Marian connect physically on top of the horse, and they both seem to enjoy the closeness. In "The Three Personalities of Robin Hood," James DAVIS writes: "Robin, as lord of mischief, had no inhibitions in mocking figures of oppression, abusing corrupt clergy, or laughing at the pomposity

of authority" (59). Williams's Marian could easily be called the queen of misrule — she employs her laughter and her arrows to unseat the wealthy. The charivari scene only accentuates her already heightened unruliness by foregrounding her refusal to submit to the shame of this ritual.

Williams creates a subversively burlesque Marian who matches Robin physically and makes her own decisions. Her bold enjoyment of the life of the outlaw creates a humorously powerful brand of transgressiveness. In some ways, the irreverent humor of this version comes close to Madonna's sometimes tongue-in-cheek play with images of maidens and whores in her music videos and films. Both children and adults are addressed in this cartoon forum, opening possibilities for reading between the lines to both celebrate and satirize Marian's roles.

Conclusions: Maid Marian Variations

The Marian characters of *Robin Hood: Prince of the Outlaws*, *The Forestwife*, *The Outlaws of Sherwood*, and *The Adventures of Robin Hood* do not fit neatly into the category of chaste "Maid Marian," and all four texts depict Marian as a figure whose gender disrupts the band of outlaws. In these twentieth-century permutations, Marian challenges class boundaries, participates in outlawry, and explores both hetero and homoerotic desires. Orna plays with the idea of a May Marian, making Marian a bold and skillful character who excels at appropriating spaces that have traditionally belonged to men. Tomlinson's Marian unabashedly seeks to fulfill her own sexual desires, but she refuses to allow Robin to claim her person or space through the civil ceremony of marriage. McKinley's Marian surpasses Robin intellectually and physically. Williams's Marian subversively challenges the social discipline of the charivari with humor.

The murky, unexplained aspects of Marian's role in historical variations of the Sherwood tale offer opportunities to textually redefine Marian in creative and carnivalesque ways. These variations demonstrate that Marian's part in the Robin Hood legend has long reflected the always shifting complexity of women's roles. The constant return to maiden stories during the fifty years between the thirties and the nineties also suggests that women have made use of Marian's carnivalesque position within a canonical children's tale to articulate the constraints and possibilities for women working inside and outside social, economic, sexual, and literary laws.

Lorinda B. Cohoon is an assistant professor of English at the University of Memphis, where she teaches undergraduate and graduate courses in

children's literature. She has published articles on boyhood and citizenship in *children's periodicals* in Children's Literature Association Quarterly and her book *Serialized Citizenships: Periodicals, Books, and American Boys, 1840–1911* was published by Scarecrow Press in 2006.

Notes

¹Jennifer Robertson's 1999 *Lady of Sherwood*, a sequel to *Lady of the Forest*, explores how Robin's and Marian's aristocratic backgrounds set them apart from the other members of the outlaw band.

²Sara Hawks Sterling's 1921 Robin Hood variation draws heavily on the ballads and has one chapter about Marian that focuses on how "Robin wooed and wedded in the forest" (117).

³Judith Butler notes on the performative nature of sex and gender: "performativity is not a singular act, but a repetition and a ritual, which achieves its effects through its naturalization in the context of a body, understood, in part, as a culturally sustained temporal duration" (xv).

⁴Elsa Watson's 2004 *Maid Marian* draws on Munday's version, and emphasizes both Marian's anxiety about preserving her virginity when she first enters Sherwood, and also her eagerness to fulfill her sexual desires with Robin.

⁵Tennyson's *The Foresters* provides another variation on the witch theme by introducing a good wife/witch to the tale.

⁶In "Reading the Text," Judith Dale discusses fairy tale and religious mythologies used in narratives about Diana: "The re-institutionalized valorizing of old myths reworks the cult of the fairy-tale hero/ine, as hegemonic pressure to create a sense of tribal belonging annexes an image of the feminine to that end. The Diana phenomenon is seen to articulate the surrogately expressed opportunities, provocations, delights and dangers (both political and personal) of a new mythology of individualized desire in late-twentieth-century life, notably in the desire for autonomous self-determination" (160). See also Jill R. Chancey's "Diana Doubled: The Fairy-tale Princess and the Photographer."

⁷R. B. Dobson's *Rymes of Robyn Hood* suggests that Munday "is unquestionably responsible for making a permanent impression on the Robin Hood legend by identifying Robin Hood with the Earl of Huntingdon and Marian with one or more of the semi-legendary Maritida's persecuted by King John" (223).

Works Cited

- Bakhtin, M. M. *The Dialogic Imagination*. 1981. Trans. Caryl Emerson and Michael Holquist. Austin: U of Texas, 1990.
- Bellamy, John. *Robin Hood: An Historical Inquiry*. Bloomington: Indiana UP, 1985.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. 1990. New York: Routledge, 1999.
- Chancey, Jill R. "Diana Doubled: The Fairy-tale Princess and the Photographer." *MWSA Journal* 11.2 (1999): 163-75.
- Creswell, Paul. *Robin Hood*. Illus. N. C. Wyeth. New York: Scribner, 1903.
- Dale, Judith. "Reading the Text." *MWSA Journal* 11.2 (1999): 152-62.
- Davis, James M., Jr. "The Three Personalities of Robin Hood." *Mississippi Folklore Register* 13.1 (1979): 52-63.
- Dobson, R. B., and J. Taylor, eds. *Rymes of Robyn Hood*. Pittsburgh: Pittsburgh UP, 1976.
- Feterley, Judith. *The Resisting Reader*. Bloomington: Indiana UP, 1978. "A Gest of Robyn Hode." *Rymes of Robyn Hode*. Ed. Dobson R. B.
- Halberstam, Judith. *Female Masculinity*. Durham, N.C.: Duke UP, 1998.
- Holt, J. C. *Robin Hood*. New York: Thames and Hudson, 1982.
- Jonson, Ben. "The Sad Shepherd." *Ben Jonson's Plays and Masques*. Ed. Robert Adams. New York: Norton.
- Knight, Stephen. *Robin Hood: A Complete Study of the English Outlaw*. Oxford and Cambridge: Blackwell, 1994.
- . *Robin Hood: A Mythic Biography*. Ithaca: Cornell UP, 2003.
- Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*. Ed. Leon S. Roudiez. New York: Columbia UP, 1980.
- Lugo-Lugo, Carmen R. "The Madonna Experience: A U.S. Icon Awakens a Puerto Rican Adolescent's Feminist Consciousness." *Frontiers* 22.2 (2001): 118-30.
- May, Jill P. "The Hero's Woods: Pyle's Robin Hood and the Female Reader." *Children's Literature Association Quarterly* 11.4 (1986-87): 197-200.
- McKinley, Robin. *The Outlaws of Sherwood*. New York: Greenwillow, 1998.
- Munday, Anthony. "The Downfall of Robert Earl of Huntington." *Five Old Plays*. Ed. J. Payne Collier. London: William Pickering, 1833.
- Orman, Carola. *Robin Hood: Prince of the Outlaws*. New York: Dutton, 1951.
- Potter, Lois. *Playing Robin Hood: The Legend as Performance in Five Centuries*. Newark: U of Delaware P, 1998.
- Pyle, Howard. *The Merry Adventures of Robin Hood, of Great Renown in Nottinghamshire*. New York: Scribner, 1883.
- Ritson, Joseph. *Robin Hood: A Collection of all the Ancient Poems, Songs, and Ballads*. 1795. Intr. Jim Lees. Totowa, NJ: Rowman and Littlefield, 1972.
- Roberson, Jennifer. *Lady of Sherwood*. NY: Kensington, 1999.
- Stallybrass, Peter. "'Drunk with the Cup of Liberty' Robin Hood, the Carri-valesque, and the Rhetoric of Violence in Early Modern England." *Semiotica* 54.2 (1985): 113-45.
- Sterling, Sara Hawks. *Robin Hood and His Merry Men*. New York: Grosset and Dunlap, 1921.
- Tennyson, Alfred Lord. *The Foresters: Robin Hood and Marian*. New York: Macmillan, 1892.
- Tomlinson, Theresa. *The Forewife*. New York: Orchard, 1993.
- Watson, Elsa. *Maid Marian: A Novel*. New York: Crown, 2004.
- Williams, Marcia. *The Adventures of Robin Hood*. Cambridge: Candlewick, 1995.